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A MEMORY OF THE TRAIL.  
[IN THE OSCURA MOUNTAINS, NEW MEXICO.]  
WRITTEN FOR THE NEW YORK CLIPPER.

Whoa, there! Steady, Bonita, old boy!  
What do you scent in the still mountain air?  
What does your sensitive nostrils annoy?  
Perhaps a wild beast crawling forth from his lair.  
No. Can't be that; must be danger ahead—  
Steady, now! Snort if you dare, you old fool,  
And give us away to some murderous red!  
Thought you were trained in a different school.  
What! Are you scared? Tisn't like you to be;  
I've had you in places where men would turn pale,  
And you stood there as fearless as yonder oak tree,  
With never a tremor or switch of the tail.  
Must be some danger unusual you scent  
Up in the dark, gloomy canon ahead,  
But onward, old fellow, in any event  
You've got your fleet legs—and I have cold lead.

Perhaps in the rocks overhanging the trail  
Red foemen may lurk, their dark eyes gleaming  
hate—  
Soon their fierce yells may come like the shriek of a gale,  
Or the wild cries of demons from hell's gleaming gate!  
Soon I may be lying in death's cold embrace  
When the fiendish yells blend with the rifles' sharp crack,  
While you may move onward with sorrowful pace  
With a new savage master astride of your back.  
Steady, now! Move ahead! Hold your nerves to their work—  
No danger so great as that which is unseen—  
Keep the trail; it must never be said that we'd shrink  
Any danger, old boy. Whoa, there! What do you mean?  
Your nostrils expanded, your eyes bulging out  
Like headlights! You rascally fool, stop your cringing!  
There it is! Hold your ground! Why, you cowardly lout,  
To mistake an old Texas steer for an Injun!  
CAPT. JACK CRAWFORD, "THE POET SCOUT."

## A LIFT FOR THE TROUPE.

TRANSLATED FOR THE NEW YORK CLIPPER,  
BY H. LLEW. WILLIAMS.

Tipcool's Aggregation of Attractions had decidedly come down—into the street, and the mob, very limited, eyed with doubting gaze the desperate exertions of Milo Kretan, the Strong Man.

No body could say the ghost did not walk with Tipcool's, for the whole troupe seemed spectres. Gaunt, famished, with just a spark of hope, they would have done better in a freak musee as the dancing skeletons in a Fantocini set.

Twice Milo had gone the round of the circle formed by the unaffected lookers on. He streaked with cold perspiration; his long hair hung lank, as though ready for Dallah to trim it, but he still put on the haughty, superbly proud manner of the Unequalled Weightlifter, as he paraded. On each little finger he dangled a hundred pound iron; such another hung as the locket to a dog chain round the muscular neck; two others swung like side arms from his girdle, and the plate of mock silver, purporting to be presented to "The Goliath of Greece," by "Several Crowned Potentates," on the belt, was heavy enough to crush a child in the crib. Nevertheless, though emancipated, his solid hips made light of the load. He walked, nay, strutted on elastic toes, as if the burdens were feathers, proud as a young brave flourishing his first scalp.

Meanwhile, the humble orchestra of four, the acrobats who had to be double handed, played the March of the Allies from Beethoven's "Battle of Nations," which was never scored for the foot bellows, brass whistle and Indian drum, as now played.

Alas! in vain did these execute prodigies of missing the note and coming in where the rests were written, and the Hercules gambolled in the crushing harness; the public remained inexorable, as unmelted as the cutting breeze of that Fall day; the perfume did not come down—but the evening shades did.

Suddenly, to put the cap on the misery, the north-wind rushed in a squall, black as thick ice, and the spectators, already benumbed, and fearing hail or snow, receded as going to find corners in the warm cafes.

"Wha-a-at!" shrieked Tipcool, the little, weasel-faced fellow, who was the manager and clown and anything else on demand, in his desperation, as he actually grasped the coatskirts of a fugitive; "going already, when you ain't seen nothing yet! Ladies and gentlemen," he continued, for there were an old applewoman and two little vagrant girls sharing a tattered shawl in the auditory, while he turned pale with fear the last chance was fled, and his nose curled with scorn at the want of appreciation. "Ladies and gents—it is the duty of the public to stand out the gratuitous exhibition of Talent!"

Such was the sincerity of indignation and the effect of the word "gratuitous" on the vulgar ear that the waverers paused in the lull after the gust.

"When I say free, gratis, for nothing, that means if we do not give you the finest and most liberal show ever put before the public. Come, fair play is a jewel, and must not be worn in the hog's snout. We are not taxing ourselves here, we have always played in the first theatres, look you! for our amusement, but for yours, and our gain. We might live on air, but the ladies and children cannot—"

He was alluding to his wife and daughters, whose resemblance to papa was emphasized by each having a red and pinched nose. Madame rode the Wild Horse of Tartary, when this pony was free from epizooty, and the girls did "the low wire" when their legs were plumper—they would "only be an exhibition" said mamma, at present; and also the quiet and pretty girl, with a patient mien, whose eyes, though sad with distress, lighted up charmingly when they met those of the Samson; they ought to, for they loved—they were husband and wife.

Yes, this meek little thing, who would not have crushed a midget, had enthralled the Colossus of the

Himalayas, alias Milo Kretan. She had made a runaway match of it, and she would have regretted her course, only it was one of love, and, so saying, we say all. Felicie could do nothing; she was not one of the attractions, and they simply detached her to take the cap around. Often, however, her dove-like eyes, pretty curtesy and sweet voice extracted coin which strength, skill and jest, did not move magnetically from the pocket.

"Hark ye, we have come down to hard rock, understand me. We are right on the pavement. Yes, we cannot go back to the modest hotel where our even more modest traps and sticks are locked up, unless we carry the substantial tokens of your applause. Yes, we have fooled long enough. If I

—my Strong Man—the glory of our race. Napoleon the Gr-r-eat would have made him a drum major, Frederick the Great, his Marshal of the Palace. And you —"

He made a gesture of supreme disappointment.

"A man like that—look at him from all sides, and see that he is without a flaw—he reduced to singing: 'I want a drop of good wine, I do?' A man like that not to be nourished like a fighting cock. Ugh! That is what has drove me wild, and made me beg for bread. Only look at what we have given already for the loaf; are you never content and satisfied? Come, come, a little *sou*—a copper, a nob—it won't be felt by you, but we shall feel good for it. Let it never be said that the brave do not

can show you the certificates in my trunks at the hotel."

He shuddered—the landlord would not allow that verification!

To hide his confusion, he lifted a weight in both hands, with the exaggerated appearance of being too much for him, required in a strong man's assistant, and, as he handed it to the other, he said:

"Attention, old fellow—this is a big bug of the town. Play up, Nosy! Swing 'em lively, and paralyze the *bourgeois*!"

Milo looked at his wife, and gave a faint smile as she absently jingled the few coins in the cap. Forcing a smile on his blue, haggard and rigid features, Milo took a weight by its ring, lowered his

Ah, he was a big man, now! he was worth contending.

Suddenly, he stopped, let the weights fall to the ground and splash in the mud, while, thrusting his scimitar face forward, he caught the paper ball in his white teeth.

A score of pennies clinked in the cap, and another lot scattered on the stones around his feet.

"We have nailed 'em," chuckled Tipcool, clapping him on the back. "Tripe and pigs' kidney for supper, by jove! Look at the haul!—my eye, Milo, look at the blessed takings! give another turn to the screw. I believe I see that fury nabob melting—he will pony up gold or shame to him."

He wagged his clown's wig with its puffs of dyed wool, and, pursing up his mouth droolly, he imitated the key bugle in a series of jolly tarantzas! At this shrill invocation, backed by the noise of the band Milo seemed to be revived. He stooped to the cubes of iron and tossed four about like peas out of a shotgun.

"Mind out heads!" screamed the frightened crowd. He did not hear, or rather he did not heed—he wanted to startle these dullards who had no compassion. This time his feats had lost method, and were the freaks of a man inspired. It seemed to him that in him was suddenly concentrated the spirits of all the strong men of whom his wife had read to him. His education was due to her alone. He had no time for books while keeping up his muscle.

Like the soldier before the cannon mouth—like the orator in the tribune, the popular leader on the rampart—this hero of the street mountebanks improvised.

"You never saw such a show—" stammered Tip cool, fearing that his star had become erratic.

He should say: "You never will see the like again!"

The mob had swelled by passers stopping, turning and becoming transfixed to the spot. The gentleman in the furs could not withdraw, had he desired, for he was hemmed in. The applause was deafening—besides, it warmed hands to clap them. Men and women alike fished up their loose coin, and seemed to vie in a race to fill the cap. It was likely to bust at the seams and add to the money strewn paves on which Milo was triumphantly acting.

"Bravo, Milo! well done, you burster!"

"Burster, indeed!" yelled Manager Tipcool, in the very ear of the imperturbable Russian Prince, whose calmness drove him frantic. "I bet that pif that he can lift two thousand pounds with the proper strap, and a thousand just he is—natural!"

"I take the bet," replied the gentleman, quickly. "Only," he added, as he drew out a very satisfactory looking wallet of Russian leather, and showed the edges of crisp Bank of France notes, fresh from the cashier, "no tricks with an old traveler. The weight must total up a clean thousand, and the lift must be clean, so one can run hand under."

Tipcool's lower jaw dropped. Nobody knew better than he, who had bought the outfit of a shipwrecked brother of the street circus, that they were, to say the least, worn a little under their asserted heaviness. The rest of the company looked, as glum. Tired with his exertions, Milo and his wife exchanged a glance of vexation—to be split on a rock like this.

Luckily, a bright idea struck the manager. The weights of the average tradesman are not distinguished for accuracy, or else he is shockingly maligned.

"It's a go," he promptly said. "Come on, there is the grocer's —"

"Humph!" said the stranger, who appeared one of the exact kind. "I prefer M. Jules Sombrel, sworn Inspector of Weights and Measures to the Commune—it's office, I noticed, is just round the corner. It is out of business hours, but I will stand him expenses."

"It is fair, it is just!" cried the mob, recovered from the spell of thefeat, and cruel, like all mobs, while eager to see the new exploit.

Tipcool turned with a reassured air to his precious star.

"Well," said he, "what of this test? We'll make all the delay we can, so you shall be rested. We have taken fifty-three francs, and, though I go without a square meal for a week—to which I am getting accustomed—I will still bet that you can lift thousands of pounds."

"I could if —"

"Yes, he could, if —" repeated his wife; then recovering her senses, thrown into the cold by the name of the judge in the test, she said:

"Do you know who M. Sombrel is? No, you do not. Well, he is the old hunk who was my guardian when I made the love match with my darling Milo. He is extremely likely to let your old, rusty, scant weights pass, ain't he?—especially as he hates me like poison for demanding an account of the stewardship. I shall call him robber—he will insult Milo as a mountebank, and Milo will have to let him have a smack in the foul mouth. Now, you know what a smack from Milo is—the blow of a steam hammer! Why did you make the bet, you poor old man?"

And she sobbed, wiping her eyes with the tassel of the money bag, from which the coins had been taken to count them.

"To the Inspector's," roared the mob, to which half the town seemed to be added, since the bruit of the wager was circulated with the marvelous celerity of news in a provincial town.

There was no course but to submit. Tipcool's Aggregation would never dare come to this part again if they shrank from the ordeal.

"I'll do it, or die," said Milo, abruptly. "I will show that mean thief that I can support five hundred kilos, if I cannot, as he said, support a wife."

It was quite a triumphal march, the troupe escorted by the multitude. The official must have been already warned, for he was at his door under the light of the street lamp; he was smooth in the gills, over which a high stand up collar came, emblem of respectability.

His little eyes lighted up with glee, which Tipcool, having the explanation of the relations of this official and his Strong Man's wife, considered infernal. He had recognized his ex-wife and the man who had lured her from his web of gold thread.

He knew their errand, and he had no objections.

"The old shark!" grumbled the manager. "He is only too glad to catch us on the hip. Oh, that ver-



wear you with my practical talk more than I did with my nonsense, so much the worse for you!

For you, many can cut capers and pull long faces, who cannot give the joy to their fellows which arises in performing the feat known as treating your neighbor as yourself."

He held out his hand, and the pale, wistful eyed girl held out the velvet cap, with the tarnished gold tassel. Not a coin fell.

The disconsolate manager looked at his company, but all avoided his glance. All but Milo, who suddenly seized the stick from the chilled hand of the Indian drummer, and let fly a blow on that hapless tomtom, which tested the sheepskin to its utmost degree of endurance.

This bang resounded over the street, and drew the attention of a gentleman, just leaving the Gloria Cafe. He was clad well, his overcoat was sumptuously trimmed with fur, and the ample beaver cuffs would have made a cape for the modern lady. He was also warm with a glass of brandy, and he came over to the group, as it was not out of his path.

The concussion seemed to have made the hands leap out of the obdurate pouches, for several coins, a bit of silver among them, were dexterously caught in Mrs. Milo's cap.

"Hoop-la, Milo!" exclaimed the manager, reflecting a flash from the silver piece in his wan eye, "I rayther think that another turn will knock 'em. The female partner of thy woes' awaits somat' for supper and dinner in one, and the rest of us would like to look on at the beauty of the Show enjoying a hearty meal. Ladies and gents, ahoy! open the ogle! this time you are a going to see what the eye of man never beheld—the Emperor of the Herculeses—here he is. Regard the attitude."

Some hands were feeling in the pockets—maybe cold, maybe this eloquence.

"Ah, you may well look at those shivering youths, the best acrobats I ever presented to a cold and obtuse audience, and on this nonpareil of an athlete,

deserve the *jare*. A little cap lining, while the young lady goes round."

It was too cold to draw the hand from the pocket; they deserved to be thanked for staying in the street, listening to this dull jester who had turned to preaching.

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A bricklayer grunted, who knew what a weight on the shoulder was:

"I tell you, that is something like a trick!"

Flushed red by this praise from a good judge, Milo gradually rose to his full height, without ceasing to hurl the weights and the pellet. His breathing was hard, but he kept it gradual; his muscles palpitated, but they obeyed. His somewhat sunken eyes glowed in the twilight, which deepened without the enrapt beholders noticing it; the veins about the neck seemed serpents writhing and wrestling.

did not have the tip, and get a set of weights made exact to palm off on him!"

Meanwhile Milo had prepared himself. They brought a platform with chains from the butcher's, on which he weighed calves and sheep. On this the weights of the acrobats were tumbled to the amount, ostensibly demanded. Milo put his hand to the chain and the top, drew tight with contempt—and the chains snapped like a benten thread!

"Good," said Tipcoot! "I see you want to gain time for a breather. I say, Milo, can it be possible that the old fiend gave me a sly wink?"

"No, he is a fraud! hard as nails. I guess we have eight hundred pounds actual on the scale—I can lift it, rely on that—but if he weighs them—oh, Lor!"

The chains were mended by an exchain out of the smith's, and this time Milo lifted the board with its burden. He held it steady, while the man in fur passed his hands over it.

"Ugh," sighed the wife, spitefully; "I should let it drop on your fat, beringed paw, you old wrecker of our peace and despoiler of the pity—you will take away our hard earned money—for my uncle is going to ruin us, I know."

Tremulous, the crowd awaited the verdict with as much emotion almost as the acrobatic company. The weights were carried into the office, where the deputation of citizens supervised the test.

Then the first returned into the doorway.

"Correct?" he said, with a kind of misgiving.

"Correct, quite!" added M. Sombrel, rubbing his hands, as he also stood in the doorway.

"His wife!" The crowd rent the air with a cheer, while Milo and his wife glanced at each other in stupefaction.

The stranger still held his wallet in his hand. He picked out a hundred franc note from the roll, which made all mouths water.

"It is yours," he said to Tipcoot.

"But I only had fifty wagered," faltered the latter. "That is so, but I meant to put in fifty for the debut that prodigious exhibition of prowess and robust vigor gave me. Me, gentlemen," he went on, raising his voice, "Anatole Franck, or Frank Brothman, manager of the Olympia, Franklin Boulevard, Menilmontant, at Paris, who declares on his honor, that I have never seen the beat of this feat. Yes, engage M. Milo on his own terms! And I pray him, his companions and their manager, to enter with me the Cafes of the National Resistance, for a regale, while I arrange the contract!"

Tears of gratitude flowed in the acrobats' eyes—a regret—a sinner!

It was a merry one, for were they not comrades together?

Towards the end of the feast, when the wine and light refreshments had succeeded the meats, with which some spiced jugged with mustard and fork had been done, a violinist came up to M. Franck, and "imidly named M. Sombrel as wanting to join, as the uncle and guardian of Madame Milo.

"Let's have him in and massacre him," suggested Tipcoot, who was a terror in his cups.

"No," cried the gentleman in question, rushing up to the head of the table and seizing his niece's hand. "I own to it that I made a splendid match. What will become of Fréchette unless her fair daughters are allied with strength and manliness? M. Milo, to begin with, your health. And if you and our dear wife will consent to effect tomorrow, I will regulate the accounts. Ah, you know, I engage M. Milo on his own terms! And I pray him, his companions and their manager, to enter with me the Cafes of the National Resistance, for a regale, while I arrange the contract!"

The old fellow thawed when the wine was in.

He sang so comically a song: "Who Can Forgive Like an Uncle?" that Tipcoot would have engaged him as a funny clown than himself. At the end of the song, Manager Franck pulled his ear round to him and whispered:

"I say, you cunning one, how did you work that dodge?—I watched you weigh the athlete's weights and you checked them off by your own, exactly."

"Mutter," whispered the official with a wink of which no words could express the depth, "I demand them by the weight I have seized as short from our tradesmen!"

Milo is the talk of Paris, and Madame Milo has no need to take the cap around." Milo had lifted the troupe into prosperity!

## ADA LEWIS.

Within the brief period of half a decade there has blazoned on the historic horizon a female low comedy star of rare brilliancy and sterling worth. Ada Lewis, whose portrait appears on the first page this week, is her name. She is a native New Yorker, and made her professional debut in "The Spring" of 1881 at the Alcazar Theatre, San Francisco. On "Priscilla's Rosedale," this Eastern bud, transplanted amid congenital surroundings at the Golden Gate, blossomed into a most fragrant flower. A couple of seasons of success followed, and Ada, with her mother to her, and when Edward Harrigan went to the Pacific Coast in 1889, he recognized her value, and forthwith engaged her for his own company. Miss Lewis traveled with the troupe, playing the more parts in the support of Mr. Harrigan. She sang, danced, and recited with the outgoing of the year 1890, she wakened up on the morning after her debut to find herself famous. Her creation of the rôle of Kitty Lynch, the "Tough Girl," in "The Girl in the Moon," a minor stroke beyond her most sanguine expectation. Miss Lewis' conception of a character already familiar, in a sense to the contemporaneous stage, proved a positive revelation. Her triumph was instant and emphatic. In speech, in action, in voice, in impulsive and gay, she made a girl of the lower order true to life, and what's more, she imbued the part with a magnetism that holds no resistance. In fact, so complete was her success that she quickly became a popular favorite. The "Tough Girl," which bid her to forever remain inseparable with her own name, Miss Lewis' triumph was as deserved as it was spontaneous and thorough. She was the best lead among America's experiments of this peculiar type of character. She earned her laurels gracefully and well. At the commencement of the current season Miss Lewis created the rôle of Mary Ann in Harrigan's newest play, "The Last of the Hounds." Her success was a decided triumph. She will be out of the theater in the autumn, and when Edward Harrigan went to the Pacific Coast in 1890, he recognized her value, and forthwith engaged her for his own company. Miss Lewis traveled with the troupe, playing the more parts in the support of Mr. Harrigan. She sang, danced, and recited with the outgoing of the year 1890, she wakened up on the morning after her debut to find herself famous. Her creation of the rôle of Kitty Lynch, the "Tough Girl," in "The Girl in the Moon," a minor stroke beyond her most sanguine expectation. Miss Lewis' conception of a character already familiar, in a sense to the contemporaneous stage, proved a positive revelation. Her triumph was instant and emphatic. In speech, in action, in voice, in impulsive and gay, she made a girl of the lower order true to life, and what's more, she imbued the part with a magnetism that holds no resistance. 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HARRY WOODSON, the well known negro character delineator, was committed March 2 to the Flatbush Insane Asylum. His trouble, it is said, was largely caused by the practical jokes of members of the company with which he last played. While traveling through the West and South jokes were played on him until the poor man, who was of a hypochondriacal character anyway, was driven to distraction. On one occasion he found a real tombstone, with his name neatly inscribed thereon, at the foot of his bed. Another day his trunk was found nailed to the ceiling. One of the company got him on another occasion to tell a story to an audience in which was what the "joker" called a great local "rag," something the audience would appreciate, he said. When the poor actor spoke the lines he was nearly mobbed, for it was an admission of a nature to enrage the people of the town. He was directed where his room was told to the manager of some theatre to black his boots, while he did under the impression that he was addressing the bootblack. The last "joke," which is said to have unbalanced his mind, began about three weeks ago at Omaha, when he was shown the wrong train and arrived at El Paso, Tex., instead of Denver. He wandered about that part of the country for days, and he was demented when discovered. His relatives had sent home, and the asylum commitment followed. It is said that his reason can be restored by rest, and his wife and child hope that a month's quiet may accomplish that condition. He was taken from the Asylum on March 10 to the Brooklyn City Court, for the purpose of having his mental condition judicially determined. He seemed to understand his condition, and said that he was willing to go to any asylum that might be selected. When questioned by Judge Clement, Mr. Woodson said he owned several houses in Bergen Street and Atlantic Avenue, and that he had performed five years ago at Hooley's Opera House in Court Street, but his sister in law said that these statements were both erroneous. When the necessary papers have been signed, he will be sent to the Amityville Asylum. Meanwhile he will remain at the Flatbush Asylum.

**THE CITY CLUB BURLESQUE CO.**—The re-appearance in this city of the City Club Burlesque Co., and their first engagement here since their disaster at Crawfordsville, Ind., proved a gala time for the members. Congratulations upon their escape flowed in from their friends. The company have been entirely reorganized, few of the old people now appearing. The costumes and scenery are new, and surpass those used in the old company. Lea Peasey, who now plays the leading role in the first part and burlesque, has a charming personality, is a fine figure, and displays considerable taste in her choice of costumes. Carrie Fulton joined last week, and seemed to infuse new life in the other girls. Miss Fulton is bubbling over "youth," and presents a fine appearance. May T. Alton, in her songs and dances, is another valuable addition to the company. The Speck Bros., the midget boxers, do a funny act. They are not bigger than a pint of peanuts. Their bodies are as large as an ordinary sized man, but the difference is from the waist down. Wm. Aherne is a late addition to the company. He is quite clever as a trick violinist. Other new people in the company are: Clara Carscadden, Ray Reynolds, Mamie Carscadden, Mamie De Wolf, Ada Renzle, Alice Hanes, Madge Larne, Cora White, George Mathews, Mamie Sherer, Alice Smith and Maud Banks. Harry Bryant, Thos. Hall, the Rogers Bros. and Paul Alton.

**SIRIUS CRONHEIM**, of Hoboken, who was indicted for keeping a disorderly house because he persisted in giving variety shows on Sunday, passed March 15 in the County Jail. He was arraigned before Judge Lippincott 2, pleaded not guilty, and bail was fixed at \$5,000, but was afterwards reduced to \$2,500, which amount was furnished on 6, and Mr. Cronheim was released.

A remarkably interesting examination in Manager Keith's private office at the Boston Gaely and Bijou, Feb. 29, the medical profession was represented in the persons of Dr. Dwight, professor of anatomy in the Boston Medical School; Dr. Brattitch, professor of physiology in the same institution, and Dr. J. Foster Bush, of Copley Square. These gentlemen had been invited by Mr. Keith and the famous Chevalier Clouston to make an exhaustive examination of the latter's physically wonderful and unique personality. The Chevalier Clouston has been for months past the subject of numerous articles in foreign and medical journals, and is well known to the theatregoers of all the large cities of Europe. He made his first appearance in the United States at Mr. Keith's popular theatre, Feb. 29, and startled the large audience before whom he appeared by his daring sword-swinging performance. The examination, which was actively participated in by all the physicians present, was witnessed by many members of the press, and was as interesting to all of the party as to the professional gentlemen themselves. Dr. Dwight pronounced the performance one of "very great interest to the professional world," and about which there can be no doubt of the bona fide character. The entirely honest character of Clouston's act makes it doubly interesting to his audience.

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rary membership. The testimonial took the form of a large album bound in morocco and gold, faced with watered silk. Engraved and illuminated in gold, silver, and color on the pages are the following complimentary expressions: "To A. G. Spalding. The National League of Professional Baseball Clubs has unanimously conferred upon you its honorary membership. While the compliment is the highest in its gift and has been tendered only once in its previous history, it is inadequate to express the league's appreciation of your long and honorable service in its councils contemporaneous with its own existence as an organization. Your connection with the great national game of baseball, whether as player, manager, legislator or counselor, has been clear, frank, bold and aggressive, candid and upright, conciliatory and amatory, unselfish and cosmopolitan. Unaffected by the petty calculations of envy and mediocrity, you have, with unerring judgment, ever advocated high principles rather than temporary expediency, observance of law rather than rich revenues for its violation, and the league (inheritor of your policy) is today the acknowledged sponsor and conservator of honest baseball. Insolvent as is every admirer of the national pastime to repay you in kind for your many labors and sacrifices in the great cause, the National League, as the exponent of a general sentiment, can at least convey to you the best wishes of all for your personal welfare and the hope that its title of honorary membership will be the sole link that will bind and perpetuate the future of the game in its counseled legislation." The testimonial is dated Nov. 12, 1891, and is signed by Presidents Young, Son of Boston; Hart of Chicago; Day of New York; Peacock of Philadelphia; Robison of Cleveland; Byrne of Brooklyn; Brush of Cincinnati; and Temple of Pittsburgh. The volume was accepted on behalf of his brother, by J. W. Spalding. The schedule was taken up at the afternoon session, which lasted about two hours. The schedule was explained in detail, and was accepted unanimously, and without a single change. Each club got pretty nearly what it asked for in the way of holiday and Saturday assignments, and the weaker clubs got just as much as the more powerful. Each of the twelve clubs has to play fourteen games with each other club, equally divided in two divisions, seventy-seven at home and seven abroad, making a total for each club of one hundred and fifty-four championship games. The total number of championship games to be played by the twelve clubs, will be nine hundred and twenty-four. The playing season is divided into two, the first division beginning April 12, and ending July 13, and the second opening July 15, and terminating Oct. 15. The winners of these respective divisions will meet in a series of games late in the Fall. The complete schedule for the two divisions is below given:

#### The Schedule.

##### FIRST DIVISION.

Games played at Baltimore—With the Brooklyn Club, April 12, 14, 15; Boston, April 16, 18, June 23, 24; New York, April 19, 20, June 18, 20; Philadelphia, May 23, 24, 25; Washington, May 14, 16, June 28, 29; Pittsburgh, May 31, July 4, A. M. and P. M.; Cleveland, May 26, 27, 28; Cincinnati, June 1, 2, 3; Louisville, June 11, 13, 14; Chicago, June 4, 6, 7; St. Louis, June 8, 9, 10.

Games played at Boston—With the Baltimore Club, April 21, 22, 23; Brooklyn, May 14, 16, June 21, 22; New York, May 23, 24, 25; Philadelphia, June 15, 17, A. M. and P. M.; Washington, May 20, 21, June 18, 20; Pittsburgh, June 4, 6, 7; Cleveland, May 30, A. M. and P. M., 31; Cincinnati, June 11, 13, 14; Louisville, May 26, 27, 28; Chicago, June 8, 9, 10; St. Louis, June 1, 2, 3.

Games played at Brooklyn—With the Philadelphia Club, April 12, 14, 15; Boston, April 22, 23; New York, May 23, 24, 25; New York, May 21, 22, June 25, 27; Washington, May 25, 26, 27; Pittsburgh, May 28, 29; Boston, May 17, 18, 19; Pittsburgh, June 8, 9, 10; Cleveland, June 4, 6, 7; Cincinnati, May 30, A. M. and P. M.; Louisville, June 1, 2, 3; Chicago, June 11, 13, 14; St. Louis, May 26, 27, 28.

Games played at Chicago—With the Boston Club, May 2, 3, July 4, 11; Brooklyn, May 9, 10, July 5, 6; New York, May 6, 7, July 4, A. M. and P. M.; Philadelphia, April 29, 30, July 12, 13; Baltimore, May 4, 5, July 1, 2; Washington, May 11, 12, July 7, 8; Pittsburgh, May 21, 22, 24; Cleveland, May 18, 19, June 27, 28; Cincinnati, June 18, 20, 21; Louisville, April 23, June 24, 25; St. Louis, May 13, 14, June 22, 23.

Games played at Cincinnati—With the Boston Club, May 6, 7, July 4, A. M. and P. M.; Brooklyn, May 4, 5, July 12, 13; New York, May 2, 3, July 9, 10; Philadelphia, May 11, 12, July 5, 6; Washington, May 4, 5, July 1, 2; Pittsburgh, May 18, 19, June 27, 28; Cincinnati, June 18, 20, 21; Chicago, April 26, 27, 28; St. Louis, May 13, 14, June 22, 23.

Games played at Cleveland—With the Boston Club, May 6, 7, July 4, A. M. and P. M.; Brooklyn, May 4, 5, July 12, 13; Baltimore, May 11, 12, July 5, 6; Washington, May 18, 19, June 27, 28; Cincinnati, June 18, 20, 21; Chicago, April 26, 27, 28; St. Louis, May 13, 14, June 22, 23.

Games played at Louisville—With the Boston Club, May 4, 5, July 7, 8; Brooklyn, April 29, 30, July 4, A. M. and P. M.; New York, May 11, 12, July 5, 6; Philadelphia, May 6, 7, July 1, 2; Baltimore, May 3, 4, July 9, 10; Washington, May 11, 12, July 7, 8; Pittsburgh, April 18, 19; June 21, 22; Cleveland, April 12, 13, 14; Cincinnati, May 1, 2, 24; Chicago, April 15, 16, 20, 21; St. Louis, May 13, 14, June 22, 23.

Games played at New York—With the Washington Club, April 21, 22, 23; Boston, April 25, 26, June 25, 27; Washington, April 28, 29, 30, June 1, 2; Philadelphia, April 23, 24; Baltimore, May 17, 18, 19; Pittsburgh, June 2, 3; Cleveland, June 11, 13, 14; Cincinnati, June 8, 9, 10; Louisville, June 4, 6, 7; Chicago, May 26, 27, 28; St. Louis, May 13, 14, June 22, 23.

Games played at Philadelphia—With the New York Club, April 12, 14, 15; Brooklyn, April 16, 18, June 18, 20; New York, April 19, 20, June 12, 13; Philadelphia, May 2, 3, July 9, 11; Baltimore, May 6, 7, July 5, 6; Washington, May 4, 5, July 4, A. M. and P. M.; Pittsburgh, May 14, 15, June 17, 18, 19; Philadelphia, April 29, 30, July 12, 13; Baltimore, May 1, 2, July 8, 9; Pittsburgh, April 21, 22, 23; Cincinnati, May 13, 14, June 15, 16; Chicago, April 26, 27, 28; St. Louis, May 13, 14, June 22, 23.

Games played at Pittsburgh—With the Baltimore Club, April 29, 30, May 31; Brooklyn, May 6, 7, July 1, 2; New York, May 4, 5, July 7, 8; Philadelphia, May 9, 10, July 4, 5, 11; Baltimore, May 12, 13; Washington, May 18, 19, June 27, 28; Cincinnati, May 1, 2, July 8, 9; Pittsburgh, April 15, 16, June 27, 28; Cleveland, April 18, 19, June 24, 25; Cincinnati, May 1, 2, July 8, 9; Chicago, May 26, 27, 28; St. Louis, May 13, 14, June 22, 23.

Games played at St. Louis—With the Boston Club, April 12, 14, 15; Brooklyn, May 6, 7, July 1, 2; New York, May 4, 5, July 7, 8; Philadelphia, May 9, 10, July 4, 5, 11; Baltimore, May 12, 13; Washington, May 18, 19, June 27, 28; Cincinnati, May 1, 2, July 8, 9; Pittsburgh, April 15, 16, June 27, 28; Cleveland, April 18, 19, June 24, 25; Cincinnati, May 1, 2, July 8, 9; Chicago, May 26, 27, 28; St. Louis, May 13, 14, June 22, 23.

Games played at Washington—With the Boston Club, April 12, 14, 15; Brooklyn, May 6, 7, July 1, 2; New York, May 4, 5, July 7, 8; Philadelphia, May 9, 10, July 4, 5, 11; Baltimore, May 12, 13; Washington, May 18, 19, June 27, 28; Cincinnati, May 1, 2, July 8, 9; Pittsburgh, April 15, 16, June 27, 28; Cleveland, April 18, 19, June 24, 25; Cincinnati, May 1, 2, July 8, 9; Chicago, May 26, 27, 28; St. Louis, May 13, 14, June 22, 23.

SECOND DIVISION.

Games played at Baltimore—With the New York Club, Sept. 26, 27, 28; Brooklyn, Aug. 9, Oct. 14, 15; Boston, Sept. 19, 20, 21; Philadelphia, Aug. 1, 2, Oct. 7, 8; Washington, Aug. 10, 11, 12; Pittsburgh, July 20, 21, 22, 23; Cincinnati, Aug. 13, 14, 15, 16, 17; Louisville, July 18, 19, 20, 21, 22; St. Louis, Aug. 10, 11, 12, 13; Chicago, Sept. 22, 23, 24; St. Louis, Aug. 9, Oct. 13, 14.

Games played at Brooklyn—With the New York Club, Aug. 25, 26, 27; Brooklyn, Aug. 1, 2, 3; Boston, Aug. 29, 30; Philadelphia, Aug. 1, 2, 3; Washington, Aug. 3, 4, 5, 6; Pittsburgh, Aug. 10, 11, 12, 13; Cincinnati, Aug. 14, 15, 16, 17; Louisville, July 20, 21, 22, 23; St. Louis, Aug. 10, 11, 12, 13; Chicago, Sept. 22, 23, 24; St. Louis, Aug. 9, Oct. 13, 14.

Games played at New York—With the New York Club, Aug. 25, 26, 27; Brooklyn, Aug. 1, 2, 3; Boston, Aug. 29, 30; Philadelphia, Aug. 1, 2, 3; Washington, Aug. 3, 4, 5, 6; Pittsburgh, Aug. 10, 11, 12, 13; Cincinnati, Aug. 14, 15, 16, 17; Louisville, July 20, 21, 22, 23; St. Louis, Aug. 10, 11, 12, 13; Chicago, Sept. 22, 23, 24; St. Louis, Aug. 9, Oct. 13, 14.

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Games played at Pittsburgh—With the New York Club, Aug. 25, 26, 27; Brooklyn, Aug. 1, 2, 3; Boston, Aug. 29, 30; Philadelphia, Aug. 1, 2, 3; Washington, Aug. 3, 4, 5, 6; Pittsburgh, Aug. 10, 11, 12, 13; Cincinnati, Aug. 14, 15, 16, 17; Louisville, July 20, 21, 22, 23; St. Louis, Aug. 10, 11, 12, 13; Chicago, Sept. 22, 23, 24; St. Louis, Aug. 9, Oct. 13, 14.

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tar \$3.50; Mandolin \$3.50; Silver Rim Tambourine \$2;  
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\$1.50; Fragrant Oil, \$1; Handkerchiefs, 2c.; etc.  
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**40 FEMALE THIEVES 40****A SPECTACULAR EXTRAVAGANZA.**Address J. A. EDWARDS,  
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leading lady who has some of her own lithos. Season  
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TO JOHN E. CORY, DEAR SIR: "Below Zero" is all right. It is a HUMMER. Can recommend the co. whole hearted. We were here in every respect. A fine musical comedy and fine people with it. Very truly,

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DEAR SIR: Yours of Jan. 30 to hand. The Rentfrows did not stay here long, but we can say they were here in every respect. The Co. is all right. A musical farce comedy full of funny situations, and will please your people, I am sure. They carry a good band and orchestra, and a good drawing room. Yours truly,

E. L. GRAVES, French Opera House, Boston, Mass.

DEAR SIR: FOR NEXT SEASON, Star Souvenirs, with singing and dancing specialties; Irish Comedian, fine singer and dancer; Eccentric Old Men and Women; Musicians to double on stage. Send all particulars, and send photo, which will be returned. Stage people that double in band given the preference. Address as per route, or care of Eaton Printing and Binding Co., Grand Rapids, Mich.

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Thanks to Managers for the many offers for the season of 1892-3.

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Now engaged with Hart's Comedy Co., playing the Northwest for the remainder of the season.

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## "WIFE FOR WIFE," "HIS NIBS THE BARON,"

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T. H. WINNETT, 25 West Thirtieth Street, New York City.

N. B.—Southern and Texas managers, send "His Nibs" your open time next season.

**PROFESSIONALS' BUREAU,**  
What This Week's "Clipper" Advertisers Have to Offer---See Cards.

**Dramatic.**

J. N. Bentzow takes particular pride in pointing out the fact that his company, the Jolly Pathfinders, have been continually on the road for fourteen years. The present season has lasted for four weeks. Managers of theatrical companies will please drop in to meet and mend the attraction. Mr. Bentzow is now booking times for next season and he is always on the lookout for good people.

Bridge & Murray want repertory people in all branches for their New York Theatre Company.

J. Fred Nelson is at liberty for comedy or juveniles. T. H. Winnett announces excellent business for "Wife for Rent" and "The Nibs, the Baron." Open time is wanted for this Nibs.

Joe Dillon can be engaged for Irish comedy.

John Stricker has open time at Tyler's New Opera House, Boston.

James R. Mackie offers a reward of two hundred dollars for the discovery of the person, who sent in a notification, that he had closed his tour.

"All Hail" a spectacular extravaganza, is advertised by Jas. S. Edwards.

Al. H. Wilson, at present with Anderson's "Two Old Crookies" Company is at liberty for next season.

Theatricals are wanted for the Lyceum Theatre, Duluth, Minn.

Plays are offered by the Chicago Manuscript Co. Charlie De Kreis is wanted at Winchester, Ky.

Joe Smith wants to engage.

Leonard and Virgin announce the closing of their "Two Irish Cuckoos" Co., after a successful season of seventeen weeks. It is their intention to open the Spring and Summer season April 18. Eastern dates are wanted. They also want some good specialty people to play parts.

Jules Keller has been engaged for the Fields and Hanson Drawing Cards for next season. He is now

"Sur The Town" wants manager to back two southerners with a musical comedy.

Frank Allen wants people.

H. Moreau, violinist, can be engaged.

L. X. L. wants an engagement.

Lee Moses wants repertory people.

The Thalia Theatre, New York, can be leased from Leo. N. Hobart.

Leo. N. Hobart wants a good general actor.

René and Ford want an actor and a clarinet player.

G. W. Stevens wants "Uncle Tom" people.

Want to join combination for next season.

Prof. W. E. Rogers, magician, and Frank Grant, banjoist, are at liberty.

Healey Brothers, in their Mexican ladder act and clown and chimp act, can be engaged.

Al. Matis wants variety people.

Wm. Everette wants comedians, specialties, singers and musicians for Gorman's Minstrels.

Specialized people are wanted by Box 233, Sparta, Wis.

Paddy and the Pals want to engage talent.

The Lyceum Theatre, Ashtabula Harbor, will open about April 9.

Nina Lansing is at liberty for dramatic company.

**Musical.**

R. R. Stewart's band of banjos are extensively used by professional players. His "Banjo and Guitar Journal" is an attractive and popular publication.

A fine original song is published by Willis, Woodward & Co.

Dave Graham's compositions, sung in "The Last of the Bells" and several others are advised by W. A. Chas. W. Held cites a list of songs, published by him and sung with great success.

T. B. Kelly announces the success of his latest composition.

Chas. P. Morrison wants a clarinetist.

Songmaker wants to unite with a composer.

George Hauber requires a high tenor singer for quartet.

Frank Baker wants a cornettist.

Musicians are wanted for Orton's Circus.

S. N. Smith wants tenor and bass.

Brown & Mulvehill want a band.

High, High, plan to engage.

Naclon Dillingham, in his card the words of the song "A Dear Old Gray Haired Mother."

Four new waltzes songs are published by Chas. K. Harris & Co.

John Kummerfeld, pianist, and Emil Christiani, leader, can be engaged.

J. G. Richards & Co. want leaders to send for their publications.

Alfred, Carroll, cornettist, is at liberty.

Mont. D. Epler wants musicians.

H. Marion, cello player, is looking for an engagement.

Burt Imson wants a band.

Harry Adler, jeweler, can be engaged.

Al. Matis wants musicians.

J. C. Orlhausen, leader, is at liberty.

The Dartmouth College Orchestra can be engaged.

Song, "Shipmates and Mesmates," is published by Prof. W. E. Rogers.

Harding advertises "My Green" and "Blame it All on the Girls," two popular songs.

**Variety.**

A. B. White wants variety talent for opening of his Gaely Theatre, Brockton, Mass., and later.

The Three Albion Actors invite offers.

Alma Leslie want time for Hattie Leslie's American Lady Athletes. Female athletic specialties are also wanted.

Prof. M. Burkhardt, ventriloquist, and Punch and Judy, will be known as Chas. E. Brown.

Russell Brothers want Louisville talent.

John P. Hogan teaches all manner of steps for stage dancing, deportment, etc.

Ray Burton, slack wire artist, has made a hit with the public.

Orville and Zenda the well known aerialists, are open for summer engagement.

Al. Haynes wants specialty artists for the Palace Theatre, Philadelphia.

Herkules and Howard, in their act, "The Spooky Blacksmith," are making a big hit with Weber & Fields' Co. They are open for engagement with combination for next season.

John Meyer wants talent for the Wigwam Theatre, New York.

F. C. Bancroft has rented his Liberty Theatre, New Bedford, Mass., to Dr. Goerner for five weeks, and wants contracts for April and May. He will re-open the Liberty again next season.

Sisters Coulson, dancers, and Harry La Rose, can be engaged.

Frank D. Burke, with his troupe of performing dogs, is open for balance of this season.

Specialty people are wanted at People's Theatre, Hamilton, Canada.

Capt. W. W. Putnam wants variety talent.

Harry Davis wants specialty performers and curiosities.

John A. Flynn's London Gaely Girls have won the best of opinions, regarding their merit and drawing powers, from managers of houses where they have played.

O. C. Allen wants specialty people.

Jas. W. Grahame teaches dancing.

Demone has been engaged for Irwin Bros.' Show.

Len H. Wiley wants minstrel performers.

Shuster and Lee want to be engaged.

Le Clair and Leslie can be engaged after April 4.

Chas. Hellertz wants specialty and burlesque people.

Dr. Whiteclouds wants performers.

The Dixon Brothers are a special feature with Billy Lester's Show. They are open for future engagements.

The management of Alivene's Spanish Dancers and Videlles' have a grand hand.

The tour, not for the receipts of the season was reached at the Buckingham Theatre, Louisville, during the engagement of the May Russell Burlesque Co.

G. F. Dunbar wants strong teams for Wonderland Music Hall.

Capt. Grapes and son, drill artists, can be engaged.

A. T. Tuttle wants variety and circus people.

**Circuses.**

Leon W. Washburn wants circus people.

Kate Holloway, equestrienne, and the Hollands, with equestrian act, are at liberty.

Frank Cox for Poughkeepsie's Show can be had of F. S. Raymond.

R. W. Hinman wants ten billposters.

Hurlburt & Leftwich want an aerial team.

W. D. Ament wants sideshow people.

John C. H. Morris wants a band.

Wm. Sells will sell circus property or take partner.

Lulu Sangara and J. Bryant can be engaged.

W. S. Young wants a wagon show.

F. W. Pike wants people for show.

A. C. Moore wants to engage traveling houses.

M. J. Martin wants circus and sideshow people for the New York and New Orleans Circus.

Circus attractions are wanted by Kirker, Horner & Davis.

A. J. Webb wants circus people.

**Miscellaneous.**

STEIN MONGRENT CREATES A SENSATION.—The largest audience ever seen in a theater in San Jose was that which assembled at the People's last evening to see the closing performance by the great Stein Mongrent Company. Every seat in the house was held an occupant and Manager Taylor had 30 extra chairs.

There were over twelve hundred persons in the audience and among them were some of the most prominent people of the city. A better pleased audience was never seen. The enthusiasm and the enjoyment of the close of the entertainment the enthusiasm over the remarkable work of the Steens and Mongrent was unbounded and the marvelous feats of mind reading and magic called forth the loudest applause. The Steens and Mongrent are equals, and Mongrent, in his sleight of hand tricks, stands without a superior. For a week they delighted large audiences here nightly, and there is no doubt the crowd have done for the benefit of the theater, for there seems to be no limit to their resources in the magic and wonderful. From here the combination goes to Seattle, and after making a tour of Washington, Oregon and British Columbia will return to San Jose. The Steens and Mongrent secured the attention for another week. The Steens are the greatest in their line today. The Steens and Mongrent were the greatest in their line yesterday. The Steens and Mongrent are the talk of every city they appear in, and are always received with a standing ovation. Their tour of the Bella Union Theatre has secured them for that theater.—San Jose (Cal.) Daily Mercury, Feb. 21, 1892.

Frank Cox paints scenery and curtains and supplies stage flats. LANTERN, care of CLIPPER.

THE DARTMOUTH COLLEGE ORCHESTRA would like situation for the summer at Seaside or Mountain Resort. Five pieces or more if desired. Satisfaction guaranteed. Terms very reasonable. Address \$1 once, THEODORE HARLEY, Hanover, N. H.

A manager with capital is wanted by S. F. E.

WHERE WERE THE POLICE?—A Hard Cold met Kemp's Brain on the streets at night. This long hard day had been unbroken, and then they grappled. The custodian one-sided encounter took place, and within fifteen minutes, had had H. G. C. under control....

arrangement to offer him for any Hard Cold that can knock the far out of Kemp's Balsam....

Any new lithographic firm in New York, The Chicago,...

for the past six months, who announced engraving and picture work, and who announced they have executed some of the finest work in their line, have established permanent headquarters at 160 Broadway,...

Business, is the city....

Edwin A. Prater,...

is an expert in the art of painting.

He is a new display of original and artistic designs are

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The seating department of the Andrews Manufacturing Company, who are in the Andrews-Claire & Co.,

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now occupy a spacious showroom at 105 East Sixteenth Street,...

Attractions wanted for the summer are the...

Attractions wanted for the summer are...

# THE LONDON GAIETY GIRLS BURLESQUE COMPANY, Playing to Big Business Everywhere!

## MANAGERS' OPINIONS:

The above company opened to the banner business at both my houses, Front Street Opera House, Worcester, Mass., Feb. 8, and Westminster Theatre, Providence, R. I., Feb. 15.

G. H. BATCHELLER.

This is to certify that the London Gaiety Girls played to the largest week's business ever played at the World's Theatre, Boston, the amount being \$4,084.50; opening on Feb. 22 to \$1,400. The entire performance pronounced hit. Have booked them a return date for a run.

ABE SPITZ, Manager,

World's Theatre, Boston, Mass.

LYCEUM THEATRE, MONTREAL, Canada, Feb. 29, 1892.  
Largest opening house of the season, with prospects of the largest business of the season.

W. W. MOORE, Proprietor and Manager.

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